

POUNDCAKE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

Intro (3rd) ES Dist 2/A (7/8)

Ad 4/1 N.C. 1st Verse ES N.C.

Verse: She's got-in here soul.

ES N.C.

or it won't feel right. Well, just

ES N.C. ES N.C.

They sleep on' side-by-side, wrapping up love 'n' tight. Ah

Chorus
15

Some grown up down the road that makes a mean one oh!

Key signature: D major (F# C# G# D)
Capo: 2

Handwritten musical score for a piece titled "Cuck - in' op that old time, long lost see i - pe". The score is written on three staves. The top staff is a vocal line with lyrics written below it. The middle staff is a piano accompaniment line with chords and some markings like "Horn (13 and)" and "sl". The bottom staff is a guitar accompaniment line with chords and some markings like "flgry" and "sl". The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked "Allegro".

something else. Lightly
 took up an air, who
 picking to send him back

B5 N.C.

push it sin't hip e - ough now You B&C 11

Hm.....
 (Sic)

D.H. P.H. Hm.

(A5)

we're - giv - ing - you - a - gift - by - the - way - by.

Harm. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

(E5)

Uh! An' there's a short rap - ly - of the life -

Harm. (Key)

P.M. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

ES N.C. Pro-chorus B

fine - stuff. Let me get on! Let me get on! Let me get on some of that.

Harm. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

CS N.C. (CS) DS AS N.C. B CS GS D N.C.

Shape it up! Take it up next! Uh! Let me get on!

P.M. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

P.M. (Key)

Harm. (Key)

B C G D5 A5 N.C. B

Let me get on, let me get on all right. I am here, my baby's good-bye.

P.M.

C Chorus E5 D5/9 (no 2nd)

Home, grow, as, down, home, oh, yes, that's

P.M. P.M. don't pick

Add 9/C F N.C. E5

Still - ex - in' with an old time.

Ham (Str.)

Ham

D5 D5/9 (no 2nd) Add 9/C N.C.

Long, long, no, I - go. Lem-nigh on some of that.

Ham (Str.)

Ham

Ham

[illegible]

A musical score for a piece titled "A. R. march II". The score is written for two staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings. Above the staves, there are several annotations in a stylized, possibly handwritten, font. These include "F. 8", "F. 1", "F. 2", "F. 3", "F. 4", "F. 5", "F. 6", "F. 7", "F. 8", "F. 9", "F. 10", "F. 11", "F. 12", "F. 13", "F. 14", "F. 15", "F. 16", "F. 17", "F. 18", "F. 19", "F. 20", "F. 21", "F. 22", "F. 23", "F. 24", "F. 25", "F. 26", "F. 27", "F. 28", "F. 29", "F. 30", "F. 31", "F. 32", "F. 33", "F. 34", "F. 35", "F. 36", "F. 37", "F. 38", "F. 39", "F. 40", "F. 41", "F. 42", "F. 43", "F. 44", "F. 45", "F. 46", "F. 47", "F. 48", "F. 49", "F. 50", "F. 51", "F. 52", "F. 53", "F. 54", "F. 55", "F. 56", "F. 57", "F. 58", "F. 59", "F. 60", "F. 61", "F. 62", "F. 63", "F. 64", "F. 65", "F. 66", "F. 67", "F. 68", "F. 69", "F. 70", "F. 71", "F. 72", "F. 73", "F. 74", "F. 75", "F. 76", "F. 77", "F. 78", "F. 79", "F. 80", "F. 81", "F. 82", "F. 83", "F. 84", "F. 85", "F. 86", "F. 87", "F. 88", "F. 89", "F. 90", "F. 91", "F. 92", "F. 93", "F. 94", "F. 95", "F. 96", "F. 97", "F. 98", "F. 99", "F. 100". The score is presented in a clear, legible format, suitable for a technical or educational document.

DS AS ES BS N.C. CF D A EmA E N.C.

try'n' a bit of re'ry - dōng - th' Bui H' dō

Gtr. I

P.M.

CF DS AS ES BS N.C. CF

are with - out love! I found the real thing is found love

P.M.

Rhythm N.C.

Chorus

Home grown an' down

Gtr. III (12-strings) Gtr. I & II

(Chorus start)

DS D6(9)(no 7th) Add9,CF N.C.

Home, yeah that's a swim - an' ...

Repr. (2nd)

(whisper back with ...)

sf

*Two parts. One part allows chords to prepare while other plays harmonies.

ES B5 (Dol'ino Stil) w/ RHYTHM N.C.

cook - in' with that old time, long last night - pr. year! Woot!

Harm. (5/4)

Harm.

sl

w/ FILL 1 ES (Dol'ino Stil)

Step down, down, down, down down

Harm. (5/4)

Harm. (5/4)

Harm.

sl

ADD RHYTHM w/ FILL 2 & 3 w/ RHYTHM FIG 1 (2 r/mes) (6 ped.)

A D G A E

that's my work - my Give me some - a bit I'm a. huh - huh!

Cir. II (13/16)

sl

A.H. ped: G

FIG 1

Harm. (5/4)

Harm. (5/4)

Harm.

(6)

FIG 2

Harm. (5/4)

Harm. (5/4)

Harm.

(6)

FIG 3

Harm. (5/4)

Harm. (5/4)

Harm.

(6)

[illegible][illegible]

Handwritten musical score for "Don Juan" by Franz Schubert. The score is written on ten staves, with the first five staves representing the vocal line and the last five staves representing the piano accompaniment. The lyrics are written below the vocal line.

Vocal Part:

- Staff 1: *Don Juan* (Don Juan)
- Staff 2: *Don Juan* (Don Juan)
- Staff 3: *Don Juan* (Don Juan)
- Staff 4: *Don Juan* (Don Juan)
- Staff 5: *Don Juan* (Don Juan)

Piano Part:

- Staff 6: *Don Juan* (Don Juan)
- Staff 7: *Don Juan* (Don Juan)
- Staff 8: *Don Juan* (Don Juan)
- Staff 9: *Don Juan* (Don Juan)
- Staff 10: *Don Juan* (Don Juan)

The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in a cursive script.

Handwritten musical score for "The Song of the Lark" by Gustav Mahler. The score is written on ten staves. The first staff is the vocal line with lyrics in German and English. The second staff is the piano accompaniment. The third staff is the violin I part. The fourth staff is the violin II part. The fifth staff is the viola part. The sixth staff is the cello part. The seventh staff is the double bass part. The eighth staff is the flute part. The ninth staff is the clarinet part. The tenth staff is the bassoon part. The score includes various musical notations such as notes, rests, and dynamic markings.

CA. 1910-1914

Agua Viva

honor

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ES

Da Fino 3rd

de la faja

honor

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Da Fino 3rd

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JUDGEMENT DAY

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Fast Back ♩ = 92

First 12. 1'

1st v. Gtr

2nd v. 1st v. 2nd v.

3rd v. 4th v. 5th v.

6th v. 7th v. 8th v.

9th v. 10th v. 11th v.

12th v. 13th v. 14th v.

15th v. 16th v. 17th v.

18th v. 19th v. 20th v.

21st v. 22nd v. 23rd v.

24th v. 25th v. 26th v.

27th v. 28th v. 29th v.

30th v. 31st v. 32nd v.

33rd v. 34th v. 35th v.

36th v. 37th v. 38th v.

39th v. 40th v. 41st v.

42nd v. 43rd v. 44th v.

45th v. 46th v. 47th v.

48th v. 49th v. 50th v.

51st v. 52nd v. 53rd v.

54th v. 55th v. 56th v.

57th v. 58th v. 59th v.

60th v. 61st v. 62nd v.

63rd v. 64th v. 65th v.

66th v. 67th v. 68th v.

69th v. 70th v. 71st v.

72nd v. 73rd v. 74th v.

75th v. 76th v. 77th v.

78th v. 79th v. 80th v.

81st v. 82nd v. 83rd v.

84th v. 85th v. 86th v.

87th v. 88th v. 89th v.

90th v. 91st v. 92nd v.

93rd v. 94th v. 95th v.

96th v. 97th v. 98th v.

99th v. 100th v. 101st v.

102nd v. 103rd v. 104th v.

105th v. 106th v. 107th v.

108th v. 109th v. 110th v.

111th v. 112th v. 113th v.

114th v. 115th v. 116th v.

117th v. 118th v. 119th v.

120th v. 121st v. 122nd v.

123rd v. 124th v. 125th v.

126th v. 127th v. 128th v.

129th v. 130th v. 131st v.

132nd v. 133rd v. 134th v.

135th v. 136th v. 137th v.

138th v. 139th v. 140th v.

141st v. 142nd v. 143rd v.

144th v. 145th v. 146th v.

147th v. 148th v. 149th v.

150th v. 151st v. 152nd v.

153rd v. 154th v. 155th v.

156th v. 157th v. 158th v.

159th v. 160th v. 161st v.

162nd v. 163rd v. 164th v.

165th v. 166th v. 167th v.

168th v. 169th v. 170th v.

171st v. 172nd v. 173rd v.

174th v. 175th v. 176th v.

177th v. 178th v. 179th v.

180th v. 181st v. 182nd v.

183rd v. 184th v. 185th v.

186th v. 187th v. 188th v.

189th v. 190th v. 191st v.

192nd v. 193rd v. 194th v.

195th v. 196th v. 197th v.

198th v. 199th v. 200th v.

201st v. 202nd v. 203rd v.

204th v. 205th v. 206th v.

207th v. 208th v. 209th v.

210th v. 211st v. 212th v.

213th v. 214th v. 215th v.

216th v. 217th v. 218th v.

219th v. 220th v. 221st v.

222nd v. 223rd v. 224th v.

225th v. 226th v. 227th v.

228th v. 229th v. 230th v.

231st v. 232nd v. 233rd v.

234th v. 235th v. 236th v.

237th v. 238th v. 239th v.

240th v. 241st v. 242nd v.

243rd v. 244th v. 245th v.

246th v. 247th v. 248th v.

249th v. 250th v. 251st v.

252nd v. 253rd v. 254th v.

255th v. 256th v. 257th v.

258th v. 259th v. 260th v.

261st v. 262nd v. 263rd v.

264th v. 265th v. 266th v.

267th v. 268th v. 269th v.

270th v. 271st v. 272nd v.

273rd v. 274th v. 275th v.

276th v. 277th v. 278th v.

279th v. 280th v. 281st v.

282nd v. 283rd v. 284th v.

285th v. 286th v. 287th v.

288th v. 289th v. 290th v.

291st v. 292nd v. 293rd v.

294th v. 295th v. 296th v.

297th v. 298th v. 299th v.

300th v. 301st v. 302nd v.

303rd v. 304th v. 305th v.

306th v. 307th v. 308th v.

309th v. 310th v. 311st v.

312nd v. 313th v. 314th v.

315th v. 316th v. 317th v.

318th v. 319th v. 320th v.

321st v. 322nd v. 323rd v.

324th v. 325th v. 326th v.

327th v. 328th v. 329th v.

330th v. 331st v. 332nd v.

333rd v. 334th v. 335th v.

336th v. 337th v. 338th v.

339th v. 340th v. 341st v.

342nd v. 343rd v. 344th v.

345th v. 346th v. 347th v.

348th v. 349th v. 350th v.

351st v. 352nd v. 353rd v.

354th v. 355th v. 356th v.

357th v. 358th v. 359th v.

360th v. 361st v. 362nd v.

363rd v. 364th v. 365th v.

366th v. 367th v. 368th v.

369th v. 370th v. 371st v.

372nd v. 373rd v. 374th v.

375th v. 376th v. 377th v.

378th v. 379th v. 380th v.

381st v. 382nd v. 383rd v.

384th v. 385th v. 386th v.

387th v. 388th v. 389th v.

390th v. 391st v. 392nd v.

393rd v. 394th v. 395th v.

396th v. 397th v. 398th v.

399th v. 400th v. 401st v.

402nd v. 403rd v. 404th v.

405th v. 406th v. 407th v.

408th v. 409th v. 410th v.

411st v. 412nd v. 413th v.

414th v. 415th v. 416th v.

417th v. 418th v. 419th v.

420th v. 421st v. 422nd v.

423rd v. 424th v. 425th v.

426th v. 427th v. 428th v.

429th v. 430th v. 431st v.

432nd v. 433rd v. 434th v.

435th v. 436th v. 437th v.

438th v. 439th v. 440th v.

441st v. 442nd v. 443rd v.

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462nd v. 463rd v. 464th v.

465th v. 466th v. 467th v.

468th v. 469th v. 470th v.

471st v. 472nd v. 473rd v.

474th v. 475th v. 476th v.

477th v. 478th v. 479th v.

480th v. 481st v. 482nd v.

483rd v. 484th v. 485th v.

486th v. 487th v. 488th v.

489th v. 490th v. 491st v.

492nd v. 493rd v. 494th v.

495th v. 496th v. 497th

Musical notation for a piano piece, featuring a treble and bass staff with various musical notations, including notes, rests, and dynamic markings. The notation is in a 2/4 time signature and includes a key signature of one sharp (F#). The piece is titled "Piano" and is by "J. S. Bach".

1st Voice
 2nd Voice
 3rd Voice

A5 B A5 N.C B5 F#C

I'm not a traffic

A5 N.C

A5 B5 A5 N.C

Can't you talk to me?

Breakout

B5

B5

F#5

I'll be with you

Rhy Fig 4

I'm not a traffic

Can't you talk to me?

I'll be with you

I'll be with you

I'll be with you

Nei ex bud. rough. ...

Turn me off

Put a

and Ring Ring 4

Depress the before walking out

un til bridge quiet bar

edge dead to

don't not an duop easy from d in filling words

some lived I will not be do with in

with at down do cell me how can lose. ba.

when I'm start by not with you in Oh. tell. oh

[illegible]

Handwritten musical score for "The Ballad of the Green Berets" by Stephen Sondheim. The score is written on ten systems of staves. It includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and various instruments including Piano (P), Guitar (G), and Percussion (Perc). The lyrics are written below the vocal staves. The score is a complex arrangement with many musical notations, including notes, rests, and dynamic markings.

Handwritten musical score for guitar, featuring a series of measures with notes, rests, and dynamic markings. The score is organized into systems, with some measures containing multiple staves.

Key markings and annotations include:

- Staff 1:** *Str. B*, *Str. C*, *Str. D*, *Str. E*, *Str. F*, *Str. G*, *Str. H*, *Str. I*, *Str. J*, *Str. K*, *Str. L*, *Str. M*, *Str. N*, *Str. O*, *Str. P*, *Str. Q*, *Str. R*, *Str. S*, *Str. T*, *Str. U*, *Str. V*, *Str. W*, *Str. X*, *Str. Y*, *Str. Z*.
- Staff 2:** *Str. A*, *Str. B*, *Str. C*, *Str. D*, *Str. E*, *Str. F*, *Str. G*, *Str. H*, *Str. I*, *Str. J*, *Str. K*, *Str. L*, *Str. M*, *Str. N*, *Str. O*, *Str. P*, *Str. Q*, *Str. R*, *Str. S*, *Str. T*, *Str. U*, *Str. V*, *Str. W*, *Str. X*, *Str. Y*, *Str. Z*.
- Staff 3:** *Str. A*, *Str. B*, *Str. C*, *Str. D*, *Str. E*, *Str. F*, *Str. G*, *Str. H*, *Str. I*, *Str. J*, *Str. K*, *Str. L*, *Str. M*, *Str. N*, *Str. O*, *Str. P*, *Str. Q*, *Str. R*, *Str. S*, *Str. T*, *Str. U*, *Str. V*, *Str. W*, *Str. X*, *Str. Y*, *Str. Z*.
- Staff 4:** *Str. A*, *Str. B*, *Str. C*, *Str. D*, *Str. E*, *Str. F*, *Str. G*, *Str. H*, *Str. I*, *Str. J*, *Str. K*, *Str. L*, *Str. M*, *Str. N*, *Str. O*, *Str. P*, *Str. Q*, *Str. R*, *Str. S*, *Str. T*, *Str. U*, *Str. V*, *Str. W*, *Str. X*, *Str. Y*, *Str. Z*.
- Staff 5:** *Str. A*, *Str. B*, *Str. C*, *Str. D*, *Str. E*, *Str. F*, *Str. G*, *Str. H*, *Str. I*, *Str. J*, *Str. K*, *Str. L*, *Str. M*, *Str. N*, *Str. O*, *Str. P*, *Str. Q*, *Str. R*, *Str. S*, *Str. T*, *Str. U*, *Str. V*, *Str. W*, *Str. X*, *Str. Y*, *Str. Z*.
- Staff 6:** *Str. A*, *Str. B*, *Str. C*, *Str. D*, *Str. E*, *Str. F*, *Str. G*, *Str. H*, *Str. I*, *Str. J*, *Str. K*, *Str. L*, *Str. M*, *Str. N*, *Str. O*, *Str. P*, *Str. Q*, *Str. R*, *Str. S*, *Str. T*, *Str. U*, *Str. V*, *Str. W*, *Str. X*, *Str. Y*, *Str. Z*.
- Staff 7:** *Str. A*, *Str. B*, *Str. C*, *Str. D*, *Str. E*, *Str. F*, *Str. G*, *Str. H*, *Str. I*, *Str. J*, *Str. K*, *Str. L*, *Str. M*, *Str. N*, *Str. O*, *Str. P*, *Str. Q*, *Str. R*, *Str. S*, *Str. T*, *Str. U*, *Str. V*, *Str. W*, *Str. X*, *Str. Y*, *Str. Z*.
- Staff 8:** *Str. A*, *Str. B*, *Str. C*, *Str. D*, *Str. E*, *Str. F*, *Str. G*, *Str. H*, *Str. I*, *Str. J*, *Str. K*, *Str. L*, *Str. M*, *Str. N*, *Str. O*, *Str. P*, *Str. Q*, *Str. R*, *Str. S*, *Str. T*, *Str. U*, *Str. V*, *Str. W*, *Str. X*, *Str. Y*, *Str. Z*.
- Staff 9:** *Str. A*, *Str. B*, *Str. C*, *Str. D*, *Str. E*, *Str. F*, *Str. G*, *Str. H*, *Str. I*, *Str. J*, *Str. K*, *Str. L*, *Str. M*, *Str. N*, *Str. O*, *Str. P*, *Str. Q*, *Str. R*, *Str. S*, *Str. T*, *Str. U*, *Str. V*, *Str. W*, *Str. X*, *Str. Y*, *Str. Z*.
- Staff 10:** *Str. A*, *Str. B*, *Str. C*, *Str. D*, *Str. E*, *Str. F*, *Str. G*, *Str. H*, *Str. I*, *Str. J*, *Str. K*, *Str. L*, *Str. M*, *Str. N*, *Str. O*, *Str. P*, *Str. Q*, *Str. R*, *Str. S*, *Str. T*, *Str. U*, *Str. V*, *Str. W*, *Str. X*, *Str. Y*, *Str. Z*.

[illegible]

SPANKED

Words and Music by
Edward Van Hagen Alex Van Hagen
Michael Anthony and Sammy Hagar

[illegible]

w/Flu

Don't know it.

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The musical score is for the song "The Rose Tree". It features a vocal melody line, a guitar accompaniment, and a piano accompaniment. The lyrics are in both English and German. The key signature changes from G major to D major in the second system.

System 1: The vocal melody begins with the lyrics "Well, I'm a cupid, each one's side" in English and "Ich bin ein Liebhaber, der alle Seiten" in German. The guitar and piano accompaniment provide a rhythmic foundation.

System 2: The vocal melody continues with "but this one blew my mind." in English and "denn der eine hat mich verwirrt." in German. The piano part includes the instruction "poco cresc." (poco crescendo).

System 3: The vocal melody continues with "the dawn" in English and "die Dämmerung" in German. The piano part includes the instruction "poco cresc." (poco crescendo).

System 4: The vocal melody continues with "I'll be a rose tree" in English and "Ich werde ein Rosenbaum" in German. The piano part includes the instruction "poco cresc." (poco crescendo).

System 5: The vocal melody continues with "and I'll be a rose tree" in English and "und ich werde ein Rosenbaum" in German. The piano part includes the instruction "poco cresc." (poco crescendo).

System 6: The vocal melody continues with "and I'll be a rose tree" in English and "und ich werde ein Rosenbaum" in German. The piano part includes the instruction "poco cresc." (poco crescendo).

System 7: The vocal melody continues with "and I'll be a rose tree" in English and "und ich werde ein Rosenbaum" in German. The piano part includes the instruction "poco cresc." (poco crescendo).

System 8: The vocal melody continues with "and I'll be a rose tree" in English and "und ich werde ein Rosenbaum" in German. The piano part includes the instruction "poco cresc." (poco crescendo).

System 9: The vocal melody continues with "and I'll be a rose tree" in English and "und ich werde ein Rosenbaum" in German. The piano part includes the instruction "poco cresc." (poco crescendo).

System 10: The vocal melody continues with "and I'll be a rose tree" in English and "und ich werde ein Rosenbaum" in German. The piano part includes the instruction "poco cresc." (poco crescendo).

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The 'Fill' section is written on a grand staff (treble and bass clefs). The treble clef part starts with a whole note chord of G4 and D5, followed by a half note chord of A4 and E5, and then a whole note chord of B4 and F#5. The bass clef part starts with a whole note chord of G2 and D3, followed by a half note chord of A2 and E3, and then a whole note chord of B2 and F#3. The piece concludes with a final whole note chord of G2 and D3 in the bass clef.

The image shows a handwritten musical score on a single page. The notation is dense and includes various musical symbols, including notes, rests, and dynamic markings. The score is written in ink on a piece of paper that has some horizontal creases. The lyrics are written in a cursive script below the musical staves. There are several annotations in the left margin, including "Guitar solo" and "B5". The overall appearance is that of a personal or working manuscript.

Musical score for the song "Fol' ginn gill". The score is written for a single melodic line on a five-line staff. The melody is in a key with one flat (B-flat) and a common time signature (C). The notes are as follows: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics "Fol' ginn gill" are written below the staff, aligned with the notes: "Fol'" under G4, "ginn" under A4, and "gill" under Bb4. There are additional notes on the staff that are not aligned with the lyrics, including a G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), and a final G4 (quarter).

Handwritten musical notation for a guitar piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the guitar-specific notation is written on a six-line staff below it. The piece is titled "Handwritten Musical Notation" and includes a subtitle "Handwritten Musical Notation".

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1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Epilo

Handwritten: Horn, Piano

Rhy. F#B (C#B V)

Rhy. F#B (C#B V)

bud. bud. boy. All the
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 bud. bud. boy. All the

RUNAROUND

Words and Music by
Edward Van Helden, Alex Van Helden,
Michael Anthony and Sammy Hagar

[illegible]

100 260

Ja in ahoi ho mi e ho ahoi

Ho mi ahoi ho mi ahoi

Key Fig 1

110 270

And then came the clock and the clock was at the door

And then came the clock and the clock was at the door

Key Fig 2

120 280

And then came the clock and the clock was at the door

And then came the clock and the clock was at the door

Key Fig 3

130 290

And then came the clock and the clock was at the door

And then came the clock and the clock was at the door

Key Fig 4

This is a handwritten musical score for guitar and voice. The score is written on ten systems, each consisting of a vocal line and a guitar line. The guitar line is written on a six-line staff with a treble clef. The vocal line is written on a five-line staff with a soprano clef. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations and markings, including the letters "A", "B", "C", "D", "E", "F", "G", "H", "I", "J", "K", "L", "M", "N", "O", "P", "Q", "R", "S", "T", "U", "V", "W", "X", "Y", "Z", and "A" through "H". The score is written in a cursive style and appears to be a personal or working manuscript.

ab Mo lo in ka to

for me for me

Hande

LO LO LO LO ka to ka to ka to ka to

in me in me

o ka to ka to ka to ka to ka to ka to ka to ka to

Hande

in is ka to ka to ka to ka to ka to ka to ka to ka to

Hande

PLEASURE DOME

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

Chord: D/F# 3 B/C# B/F# C# B/C# D/F#

(Singer) Well now, none of us were planned. All just kind of hap-pen-ed. But look, this isn't a fig.

Fig. 4

no w/Bar

Fig. 4

Fig. 4

w/Key Fig. 2 (2 lines)

Chord: D/F# D/F# C# D/F# C# B/C# F/C#

will be but here. So it may not be

Chord: D/F# C# B/C# C# B/C# E/C#

seed will: But feel ing rupt ed on fol loved it was trip play and

Chord: D/F# B/C# B/C# B/C#

thai bang a want a unit full of. mtr a dec. Or

Fig. 3 'Dir.

(And Key Fig. 3)

Fig. 3

Fig. 3

Let. 2nd Verse

Fig. 1

Fig. 1

In to a world. se for from home. so. for from home.

Fig. 4

Fig. 4

Fig. 4

E6(9)/F# E5/F# G/m? B. A.
 For major and minor from (F#) no
 man Rhy Fig 4
 where where
 Rhy Fig 4a end Rhy Fig 4a
 pen for us no own plan-er done Tak pen in
 E/F# E6(9)/F# H/PB E6(9)/F# 2.5/7
 still not make from no who
 and not. that so who
 lead Rhy Fig 5
 R M F#

The musical score is written for a song in 4/4 time. It features a vocal melody line, a piano accompaniment line, and a guitar/bass line. The lyrics are written below the vocal melody. The score includes various musical notations such as chords, rhythms, and figure references.

[illegible]

Handwritten musical score for the song "Za Gody" (За Годы). The score is written on five staves. The first staff is the vocal line, featuring a melody with lyrics: "milye, alye, shi, yashnye". The second staff is the piano accompaniment, showing a repeating eighth-note pattern in the right hand and a bass line in the left hand. The third staff is the guitar part, which is a simple melody. The fourth and fifth staves are empty. The score is written in G major (one sharp) and 2/4 time. The title "Za Gody" is written at the top right.

[illegible]

[illegible]

The image shows a page of musical notation for the song "The Wind" by The Beatles. It features a grand staff with vocal lines for John Lennon and Paul McCartney, and a piano accompaniment. The lyrics are: "The wind is in the trees, the wind is in the leaves, the wind is in the hair of the children, the wind is in the hair of the children." The notation includes various musical symbols like notes, rests, and bar lines, along with some handwritten-style annotations above the staves.

[illegible]

IN 'N' OUT

Words and Music by
Edmond van Halbe, Alex van Halbe,
Michael Anthony and Sammy Hager

Rhythmic (C II 113)

Rhythm

col. R.H.P. 113

Handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on a treble and bass staff. It includes various musical notations such as notes, rests, and dynamic markings. The title "The Bird Song" is written at the top right. The score is divided into sections by bar lines and includes a key signature of one flat (B-flat) and a time signature of 4/4. The notation is in a cursive, handwritten style, typical of 18th-century manuscripts. The score is a single system, with the treble staff on top and the bass staff below it. The music is written in a single key, B-flat major, and is in 4/4 time. The score is a single system, with the treble staff on top and the bass staff below it. The music is written in a single key, B-flat major, and is in 4/4 time. The score is a single system, with the treble staff on top and the bass staff below it. The music is written in a single key, B-flat major, and is in 4/4 time.

1st and 2nd times

Yeah, been in debt from sea to sea, and now, for the rest of your life

3rd time

Yeah, been in debt from sea to sea, and now, for the rest of your life

Yeah, been in debt from sea to sea, and now, for the rest of your life

1st time

Yeah, been in debt from sea to sea, and now, for the rest of your life

2nd time

Yeah, been in debt from sea to sea, and now, for the rest of your life

Yeah, been in debt from sea to sea, and now, for the rest of your life

Yeah, been in debt from sea to sea, and now, for the rest of your life

3rd time

Yeah, been in debt from sea to sea, and now, for the rest of your life

Yeah, been in debt from sea to sea, and now, for the rest of your life

Yeah, been in debt from sea to sea, and now, for the rest of your life

Yeah, been in debt from sea to sea, and now, for the rest of your life

Yeah, been in debt from sea to sea, and now, for the rest of your life

Yeah, been in debt from sea to sea, and now, for the rest of your life

Yeah, been in debt from sea to sea, and now, for the rest of your life

Yeah, been in debt from sea to sea, and now, for the rest of your life

Yeah, been in debt from sea to sea, and now, for the rest of your life

Yeah, been in debt from sea to sea, and now, for the rest of your life

[illegible]

Rhy. 045.3 (Fig. 1)

fel. rhy.

[illegible]

[illegible]

8-4- 7 Fall CI DT C+

Full Fluted B1 Fluted Fluted Fluted

B2 A5 A7B A7
 come a "sing" a n out Oh oh oh

Musical notation for guitar (Fingerings: 1, 2, 3, 4, 5)

Musical notation for guitar (Fingerings: 1, 2, 3, 4, 5)

Musical notation for guitar (Fingerings: 1, 2, 3, 4, 5)
 "Fret bar"

A7 D7 A7 D7 A7 G7 A7
 Oh oh oh yeah (la o out) oh oh oh (la o out)

D7 G7 A7 D7 A7 D7 A7 D7 A7
 Oh oh oh yeah Well they got a go a

B2 A7 D7 A7
 got ya down in one Some a round to n out Oh oh oh

Musical notation for guitar (Fingerings: 1, 2, 3, 4, 5)
 "Fret bar"

[illegible]

[illegible]

MAN ON A MISSION

Words and Music by
Edward Van Hulen, Alex Van Halbe
Michael Anthony and Savvy Hagar

Neudruckel: 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 26

Trinity, Inc. 

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10

There are two:

[illegible]

[illegible]

Handwritten musical score for guitar and voice. The score is written on ten systems, each consisting of a vocal line (treble clef) and a guitar line (treble and bass clefs). The lyrics are in Russian.

System 1: Vocal line starts with a melodic phrase. Lyrics: "Самый лучший человек". Guitar line has a complex bass line with many accidentals.

System 2: Vocal line continues. Lyrics: "Самый лучший человек". Guitar line continues the bass line.

System 3: Vocal line continues. Lyrics: "Самый лучший человек". Guitar line continues the bass line.

System 4: Vocal line continues. Lyrics: "Самый лучший человек". Guitar line continues the bass line.

System 5: Vocal line continues. Lyrics: "Самый лучший человек". Guitar line continues the bass line.

System 6: Vocal line continues. Lyrics: "Самый лучший человек". Guitar line continues the bass line.

System 7: Vocal line continues. Lyrics: "Самый лучший человек". Guitar line continues the bass line.

System 8: Vocal line continues. Lyrics: "Самый лучший человек". Guitar line continues the bass line.

System 9: Vocal line continues. Lyrics: "Самый лучший человек". Guitar line continues the bass line.

System 10: Vocal line continues. Lyrics: "Самый лучший человек". Guitar line continues the bass line.

[illegible]

OKRO
2.C

Clar.

Clar.

P.A.

P.M.

P.M.

2. 2.

4. 21. 12th A

Clar.

P.M.

P.M.

P.M.

P.M.

Violoncello 2b - 12th 4 horn

IGM 2b 12C

Clar.

P.M.

P.M.

2. 2.

4. 21. 12th A

Clar.

P.M.

P.M.

P.M.

P.M.

Handwritten musical score for "The Song of the Lark" by S. Prokofiev. The score is written on ten systems of staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The music is in G major and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The title "The Song of the Lark" is written in Russian at the top right. The composer's name "S. Prokofiev" is written at the bottom right.

The musical score is divided into two main sections: "Begin fade" and "Fade out".

Begin fade: This section starts with a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line features a series of notes with various articulations (accents, slurs, and breath marks). The piano accompaniment consists of a steady stream of eighth notes. The section ends with a "Fade out" instruction.

Fade out: This section continues the vocal and piano lines. The vocal line includes a "Full" instruction and a "1/4" note. The piano accompaniment continues with eighth notes. The section ends with a "Full" instruction and a "1/4" note.

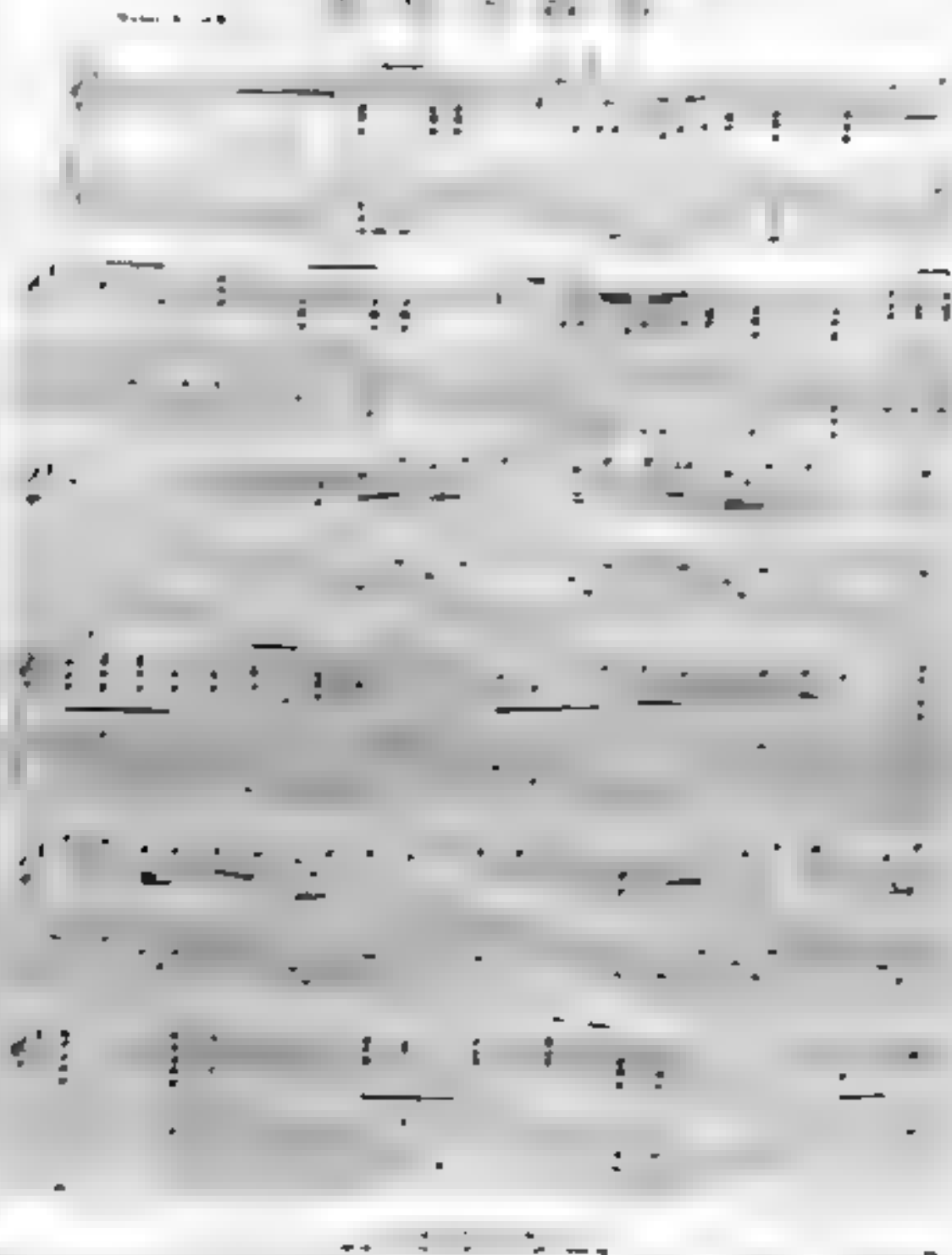
© 2000 Blackwell Science Ltd

You have to be real. I don't know how
 it is. All I know is you can't be a little bit
 of anything. You can't be anything.
 It's not like that. It's not like that.

[illegible]

THE CREAM IS OVER

WILLIAMS, PIERCE, VAN TASSON,
Anthony and Gormley Hops



Handwritten musical score on a page with horizontal lines. The score is written in a cursive, handwritten style, likely from the 18th or 19th century. It consists of several staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is somewhat faded and the ink is dark. The page is numbered "111" in the top right corner. The score is written in a cursive, handwritten style, likely from the 18th or 19th century. It consists of several staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is somewhat faded and the ink is dark. The page is numbered "111" in the top right corner.

A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast or rhythmic passage. The subsequent staves continue the composition, with some staves showing more complex rhythmic patterns and others featuring longer rests. The handwriting is clear but shows signs of age, with some ink bleed-through visible from the reverse side of the paper. The score concludes with a double bar line on the tenth staff.

Handwritten musical notation on a single staff. It includes several measures with notes and rests. Above the staff, there are handwritten labels: (E5), (A4), and (E5). The notation is somewhat faint and appears to be a sketch or a light recording.

Handwritten musical notation on a single staff, continuing the sequence from the first block. It features a series of notes and rests, with some notes beamed together.

Handwritten musical notation on a single staff, showing a continuation of the musical sequence. The notes are clearly written, and there are some rests interspersed.

Handwritten musical notation on a single staff. This block contains more complex notation, including some notes with stems and beams, and a few rests.

Handwritten musical notation on a single staff, showing a continuation of the musical sequence. The notes are clearly written, and there are some rests interspersed.

Handwritten musical notation on a single staff. This block contains more complex notation, including some notes with stems and beams, and a few rests.

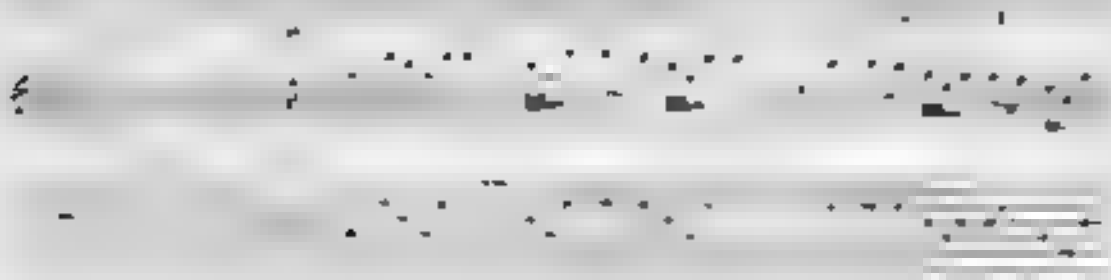
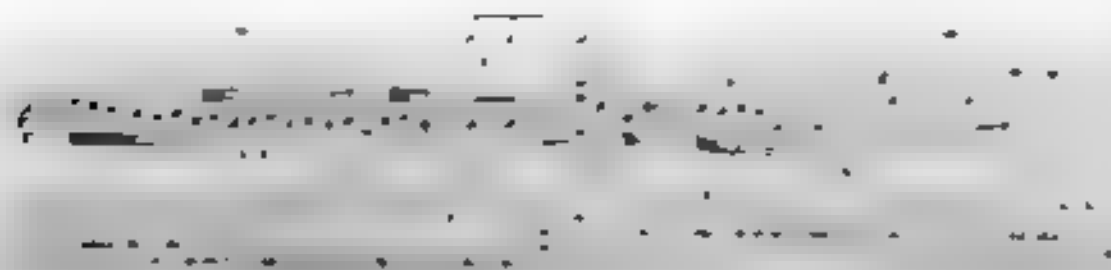
Handwritten musical notation on a single staff, showing a continuation of the musical sequence. The notes are clearly written, and there are some rests interspersed.

Handwritten musical notation on a single staff. This block contains more complex notation, including some notes with stems and beams, and a few rests.

Handwritten musical score on a page with five systems. Each system consists of a single staff with musical notation. The notation includes various note values, rests, and bar lines. The first system begins with a treble clef and a key signature of one sharp (F#). The second system begins with a treble clef and a key signature of one sharp. The third system begins with a treble clef and a key signature of one sharp. The fourth system begins with a treble clef and a key signature of one sharp. The fifth system begins with a treble clef and a key signature of one sharp. The notation is dense and appears to be a complex piece of music.

Handwritten musical score enclosed in a rectangular box. It contains two staves of musical notation. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The notation is dense and appears to be a complex piece of music.

Handwritten musical score enclosed in a rectangular box. It contains two staves of musical notation. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The notation is dense and appears to be a complex piece of music.



1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. The text also mentions the need for regular audits to ensure that the records are up-to-date and correct.

2. The second part of the document outlines the procedures for handling financial matters. It details the steps for budgeting, forecasting, and reporting. The text also discusses the importance of maintaining a clear and concise financial statement that provides a comprehensive overview of the organization's financial health.

3. The third part of the document focuses on the management of human resources. It discusses the importance of recruiting and retaining qualified staff, as well as the need for ongoing training and development. The text also mentions the importance of maintaining a positive work environment and fostering a sense of team spirit.

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|---|--|
| 4. The fourth part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. The text also mentions the need for regular audits to ensure that the records are up-to-date and correct. | 5. The fifth part of the document outlines the procedures for handling financial matters. It details the steps for budgeting, forecasting, and reporting. The text also discusses the importance of maintaining a clear and concise financial statement that provides a comprehensive overview of the organization's financial health. |
|---|--|

Main body of handwritten text, consisting of several lines of cursive script. The text is somewhat faded and difficult to read, but appears to be a continuous paragraph or list of items.

Handwritten text enclosed in a rectangular box, likely a signature or a specific note.

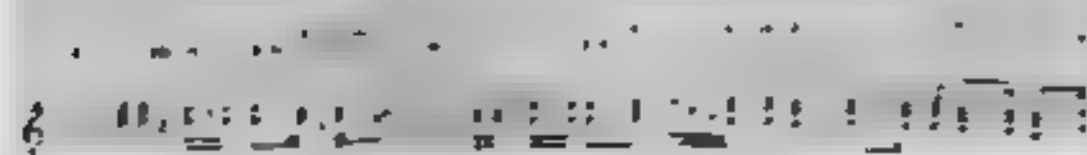
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs, though the image is heavily blurred. The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and some staining.

RIGHT NOW

Wm. J. & Co. Inc.
1000 Broadway, New York, N.Y.
10003

A handwritten musical score for the song "Right Now". The score is written on ten staves. The first staff is a single line with a treble clef and a key signature of one sharp (F#). The second staff is a single line with a treble clef and a key signature of one sharp. The third staff is a single line with a treble clef and a key signature of one sharp. The fourth staff is a single line with a treble clef and a key signature of one sharp. The fifth staff is a single line with a treble clef and a key signature of one sharp. The sixth staff is a single line with a treble clef and a key signature of one sharp. The seventh staff is a single line with a treble clef and a key signature of one sharp. The eighth staff is a single line with a treble clef and a key signature of one sharp. The ninth staff is a single line with a treble clef and a key signature of one sharp. The tenth staff is a single line with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and bar lines.

A handwritten musical score for the song "Right Now", continuing from the previous section. It is enclosed in a rectangular box and contains a single staff with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and bar lines.





Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of one sharp, and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of one sharp, and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

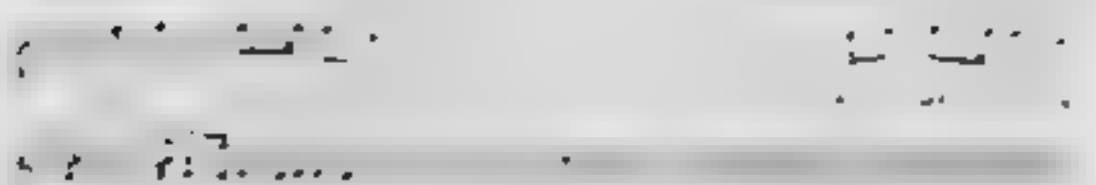
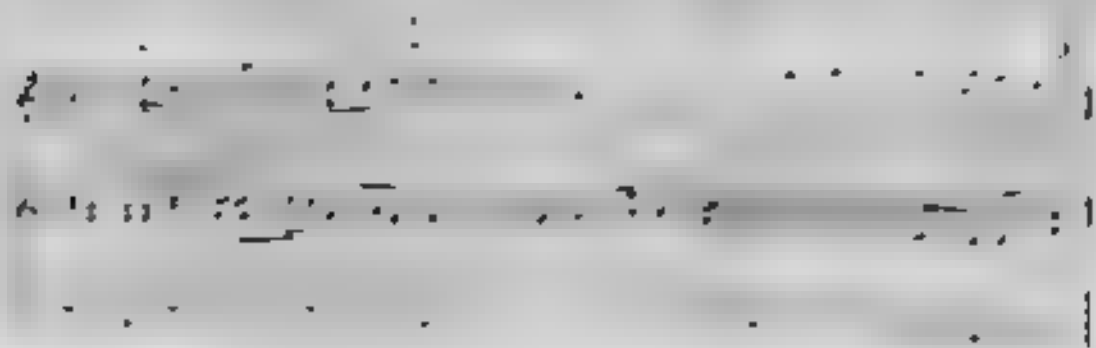
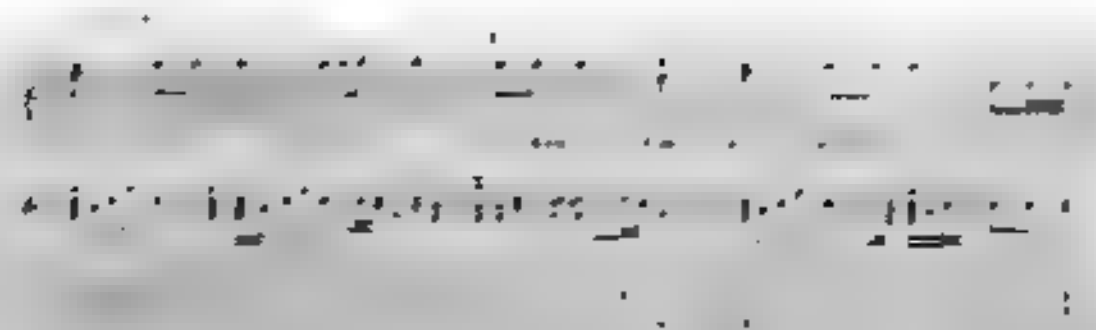
Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of one sharp, and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

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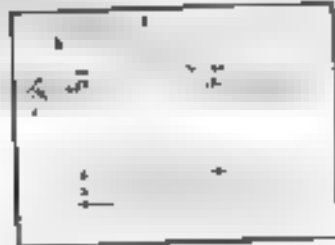
Handwritten musical score on a single page, featuring multiple staves of music. The notation includes notes, rests, and various musical symbols. The page is numbered "185" in the top right corner. The handwriting is in ink on aged paper.

The score is organized into systems of staves. The first system at the top includes a treble clef and a key signature of one flat (B-flat). The notation is dense, with many notes and rests. The second system continues the musical piece. The third system shows a change in the musical structure, possibly a new section or a different instrument part. The fourth system continues the notation. The fifth system shows a more complex arrangement with multiple staves. The sixth system continues the piece. The seventh system shows a change in the musical structure. The eighth system continues the notation. The ninth system shows a more complex arrangement with multiple staves. The tenth system continues the piece. The eleventh system shows a change in the musical structure. The twelfth system continues the notation. The thirteenth system shows a more complex arrangement with multiple staves. The fourteenth system continues the piece. The fifteenth system shows a change in the musical structure. The sixteenth system continues the notation. The seventeenth system shows a more complex arrangement with multiple staves. The eighteenth system continues the piece. The nineteenth system shows a change in the musical structure. The twentieth system continues the notation. The twenty-first system shows a more complex arrangement with multiple staves. The twenty-second system continues the piece. The twenty-third system shows a change in the musical structure. The twenty-fourth system continues the notation. The twenty-fifth system shows a more complex arrangement with multiple staves. The twenty-sixth system continues the piece. The twenty-seventh system shows a change in the musical structure. The twenty-eighth system continues the notation. The twenty-ninth system shows a more complex arrangement with multiple staves. The thirtieth system continues the piece. The thirty-first system shows a change in the musical structure. The thirty-second system continues the notation. The thirty-third system shows a more complex arrangement with multiple staves. The thirty-fourth system continues the piece. The thirty-fifth system shows a change in the musical structure. The thirty-sixth system continues the notation. The thirty-seventh system shows a more complex arrangement with multiple staves. The thirty-eighth system continues the piece. The thirty-ninth system shows a change in the musical structure. The fortieth system continues the notation. The forty-first system shows a more complex arrangement with multiple staves. The forty-second system continues the piece. The forty-third system shows a change in the musical structure. The forty-fourth system continues the notation. The forty-fifth system shows a more complex arrangement with multiple staves. The forty-sixth system continues the piece. The forty-seventh system shows a change in the musical structure. The forty-eighth system continues the notation. The forty-ninth system shows a more complex arrangement with multiple staves. The fiftieth system continues the piece. The fifty-first system shows a change in the musical structure. The fifty-second system continues the notation. The fifty-third system shows a more complex arrangement with multiple staves. The fifty-fourth system continues the piece. The fifty-fifth system shows a change in the musical structure. The fifty-sixth system continues the notation. The fifty-seventh system shows a more complex arrangement with multiple staves. The fifty-eighth system continues the piece. The fifty-ninth system shows a change in the musical structure. The sixtieth system continues the notation. The sixty-first system shows a more complex arrangement with multiple staves. The sixty-second system continues the piece. The sixty-third system shows a change in the musical structure. The sixty-fourth system continues the notation. The sixty-fifth system shows a more complex arrangement with multiple staves. The sixty-sixth system continues the piece. The sixty-seventh system shows a change in the musical structure. The sixty-eighth system continues the notation. The sixty-ninth system shows a more complex arrangement with multiple staves. The seventieth system continues the piece. The seventy-first system shows a change in the musical structure. The seventy-second system continues the notation. The seventy-third system shows a more complex arrangement with multiple staves. The seventy-fourth system continues the piece. The seventy-fifth system shows a change in the musical structure. The seventy-sixth system continues the notation. The seventy-seventh system shows a more complex arrangement with multiple staves. The seventy-eighth system continues the piece. The seventy-ninth system shows a change in the musical structure. The eightieth system continues the notation. The eighty-first system shows a more complex arrangement with multiple staves. The eighty-second system continues the piece. The eighty-third system shows a change in the musical structure. The eighty-fourth system continues the notation. The eighty-fifth system shows a more complex arrangement with multiple staves. The eighty-sixth system continues the piece. The eighty-seventh system shows a change in the musical structure. The eighty-eighth system continues the notation. The eighty-ninth system shows a more complex arrangement with multiple staves. The ninetieth system continues the piece. The ninety-first system shows a change in the musical structure. The ninety-second system continues the notation. The ninety-third system shows a more complex arrangement with multiple staves. The ninety-fourth system continues the piece. The ninety-fifth system shows a change in the musical structure. The ninety-sixth system continues the notation. The ninety-seventh system shows a more complex arrangement with multiple staves. The ninety-eighth system continues the piece. The ninety-ninth system shows a change in the musical structure. The hundredth system continues the notation.



Wittig, Op. 2 No. 2A (4/4)

Handwritten musical score for Wittig, Op. 2 No. 2A (4/4). The score consists of six staves. The first staff is a single treble clef line. The second staff is a grand staff (treble and bass clefs). The third staff is a single treble clef line. The fourth staff is a grand staff. The fifth staff is a single bass clef line. The sixth staff is a single treble clef line. The notation includes various musical symbols such as notes, rests, and bar lines.



Music by Edward Van Helden Alex Van Helden,
Nicholas Anthony and Samiriy Heger

10

D E A N/A

let ring 4

A L E A N/A

let ring let ring 1

A D E A

let ring let ring 4

D A E C#m D/F#

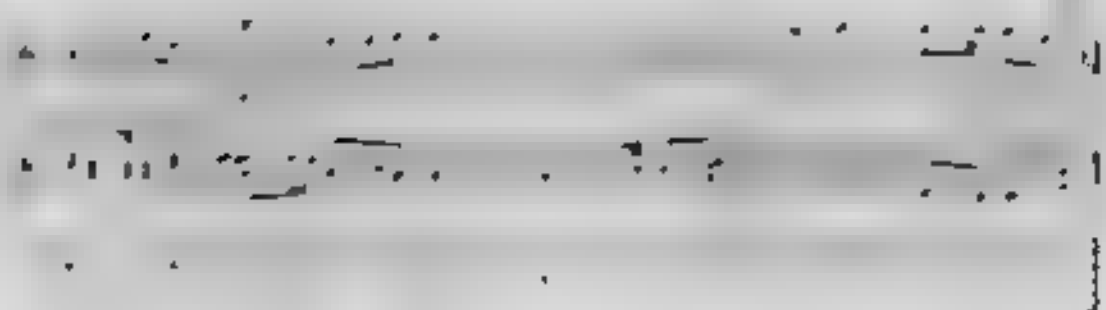
let ring let ring 4

OS A

Asul' mnight 2th:
A/L (2/10)

let ring 4

Tapped harmonics



Handwritten musical notation on a single staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and various notes and rests.

Handwritten musical notation enclosed in a rectangular box, featuring a treble clef and various notes and rests.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines, typical of a musical manuscript. The handwriting is in dark ink on aged, slightly yellowed paper. The score is organized into systems, with some staves containing multiple lines of music. The overall appearance is that of a historical or personal musical manuscript.

Handwritten musical notation on a single staff.

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Handwritten musical notation on a single staff.



The image shows a page of handwritten musical notation. At the top, the title "The Bird Song" is written in a cursive hand, followed by the composer's name "J. B. Smith". The music is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and bar lines. The handwriting is in ink on aged, slightly yellowed paper. The piece appears to be a single melodic line, possibly for a flute or a voice, given the title "The Bird Song".

This page contains musical notation for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff also begins with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The notation is written in a standard musical notation style, with notes and rests placed on the staves. There are also some markings below the staves, possibly indicating fingerings or other performance instructions. The overall layout is typical of a musical score page.

E B A BNC w/Rhy. Fig. 4

Ray... be by... Wool.

(cont Rhy. Fig. 4)

P.M. P.M. P.M. P.M.

E B A BNC. Out-horn w/Rhy. Fig. 4 (4 times)

Some-day we'll be stand in on top of the world.

Fig. 11

pick slide

E B A BNC

For a little while. Stand in on top of the world.

Fig. 12

pick slide

E B A ENC

— all we — can't stop — Stand — in on — top — of — the world

E B A ENC

— for a lit-tle — while — Stand — in on top — of — the same

w/Key: F# 3 (1st 4 bars only) (1st end)

E B A B E B E A E/A B E

God — is — all — we — see — (Stand — in — on — top —) May — be

B E N.C. *Begin Solo* B E A E/A E E

by. Stand in on top. Hey — — — —

Solo

B E N.C. L B E A

So. When Stand in on top

Solo

E/A B E B B N.C. P *End Solo*

Stand in on top. Stand

Solo